

Con. Fagman

Scales Chords and Appoggios

for
PIANOFORTE

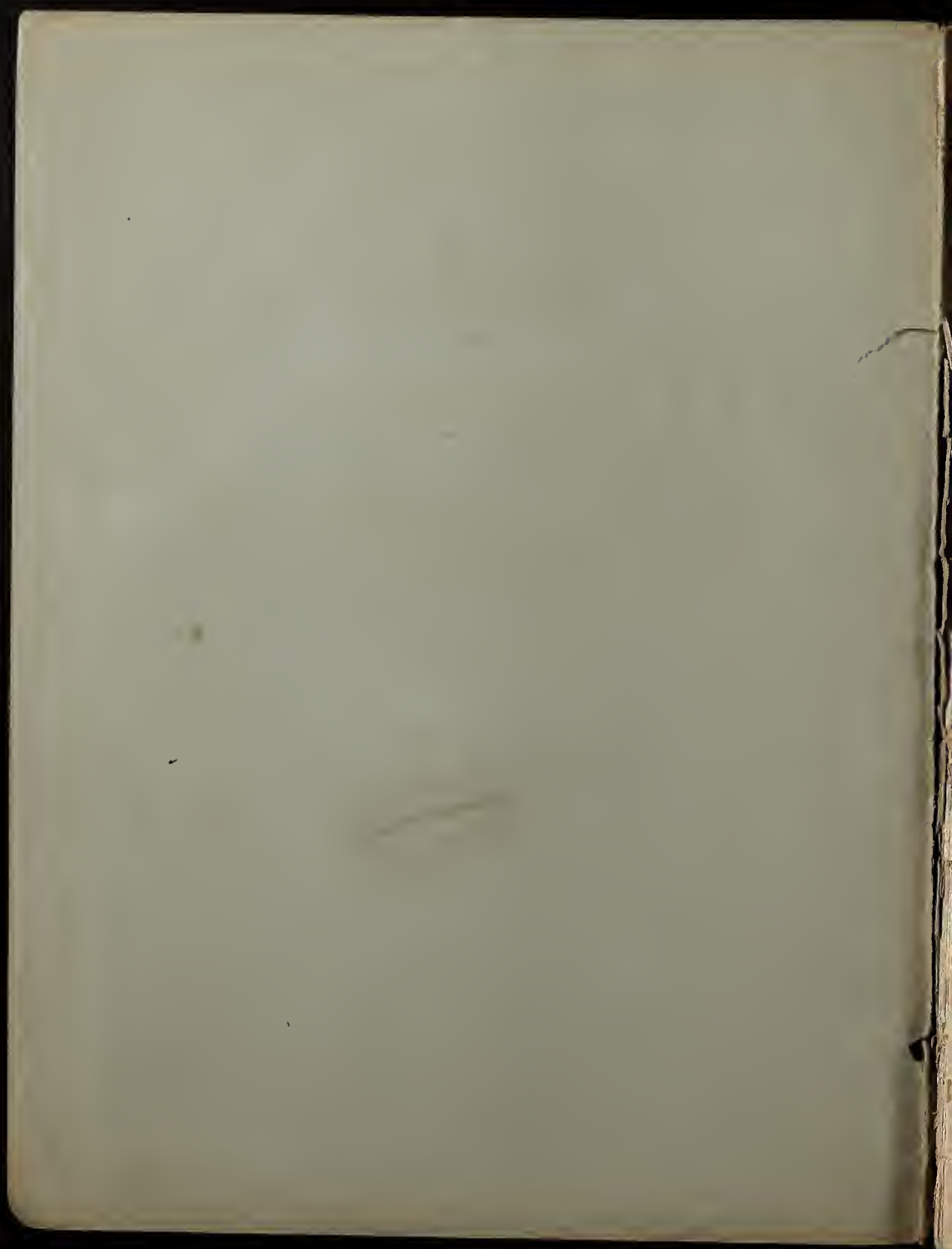
Compiled by

* C. L. M. HARRIS *

FOURTH EDITION

*17,000
21-7-64*

THOMAS ANDERSON
MUSIC PUBLISHER
65 JAMES ST. N. HAMILTON, ONTARIO
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To The Purchaser

The importance of practising and becoming familiar with all the Scales, Chords and Arpeggios is admitted by every Pianist of note.

Any Student who will memorize and faithfully practise the contents of this book, under a competent instructor, will be amazed at the skill he will acquire in the reading of music.

The reason for this is that every instrumental Composition is made up of none other than Scales or particles of Scales, Chords or Arpeggios.

The Artist can keep his technique in excellent Condition by daily working on scales etc., and it is only by so doing he is able to devote his entire ability to the interpretation and finer points of a Composition.

The moral to this is :- Practice a portion of the contents of this book daily, thoroughly and systematically and you need not worry over the technical side of your piano playing - technique is not every thing, but without it, you cannot play any musical instrument.

C. L. M. HARRIS

A few hints for the Student

SCALES

In Octaves, tenths, sixths and contrary motion remember upon which note the fourth finger falls. In double thirds upon which note the fifth finger falls and in double sixths upon which note the third finger falls. In the Chromatic Scale use the third finger only on the black keys.

CHORDS

Common Chords, (four note form), Right Hand use the third finger only in the first position. Left hand - Third finger only in the third position. Three note form, Right Hand - use the second finger only in the second position. Left Hand - use the second finger only in the third position.

In Dominant Seventh and Diminished Seventh use the third finger only in the third position, both hands the same.

ARPEGGIOS

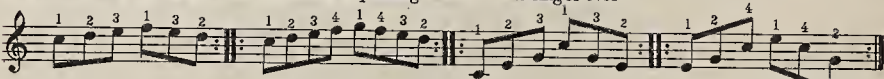
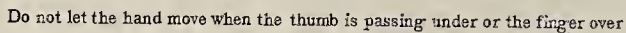
When the Arpeggio starts with a black key in the right hand the first finger (thumb) will generally fall on the next white key. In the left hand it will fall on the white key farthest away from the black one.

OCTAVES

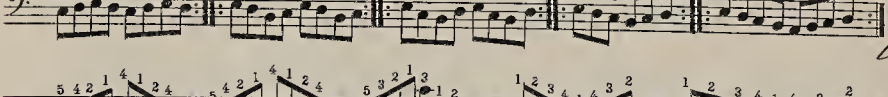
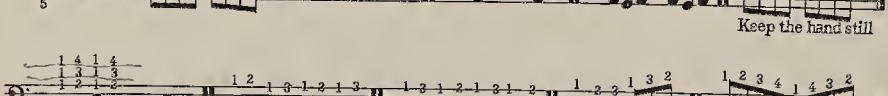
Use the fourth finger on the black keys.

Practise each measure at least ten times, before going to the next

Do not strike the whole notes, press them down silently and keep them down through the entire exercise

[illegible]

Keep the hand still



TA.54

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THE DIATONIC SCALES

5

SIMILAR MOTION in octaves

C major

R.H.
4th finger on B

L.H. 4th on D

in tenths

in sixths

CONTRARY MOTION from the unison

in double thirds

R.H.
5th finger on G

L.H.
5th finger on C

in double sixths

3rd finger on E

3rd finger on G

CHROMATIC SCALE

Practise the Chromatic Scales starting from different tones, but place the third finger only on the black keys

Only Use the
3rd finger on
the black keys



SAME SCALE different notation



COMMON CHORD of C (Solid and Broken four note form)



three note form (triads)



ARPEGGI COMMON CHORD (three positions)



DOMINANT SEVENTH CHORD (Solid and Broken)



ARPEGGI Dominant 7th (four positions)

7

DIMINISHED 7th CHORD (solid and broken)

ARPEGGI (four positions)

G major

SIMILAR MOTIONS in octaves

in tenths

F#

A

in sixths

F#

A

CONTRARY MOTION from the unison

F#

A

in double thirds

5th finger on D

D

in double sixths

3rd finger on E

G

COMMON CHORD of G (solid and broken four note form)

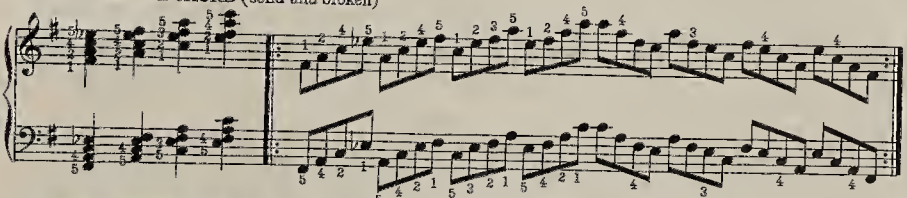
three note form



DOMINANT 7th CHORD (solid and broken)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI COMMON CHORD (three positions)



ARPEGGI Dominant 7th (four positions)



ARPEGGI Diminished 7th (four note form)

SIMILAR MOTION in octaves D major

4th finger on C#

in tenths

in sixths

CONTRARY MOTION from the unison

in double thirds

5th finger on A

A

in double sixths

3rd finger on B

G

COMMON CHORD of D (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)

Two systems of musical notation for the Arpeggi Dominant 7th (four positions) exercise. Each system consists of a treble and bass staff. The first system shows the first two positions, and the second system shows the last two positions. Fingerings are indicated by numbers 1-5 above or below notes. The exercise is in G major (one sharp).

DIMINISHED 7th CHORD (solid and broken)

Two systems of musical notation for the Diminished 7th Chord (solid and broken) exercise. Each system consists of a treble and bass staff. The first system shows the solid and broken chords in G major. The second system shows the broken chords in G major and F# minor. Fingerings are indicated by numbers 1-5 above or below notes.

ARPEGGI (four positions)

Two systems of musical notation for the Arpeggi (four positions) exercise. Each system consists of a treble and bass staff. The first system shows the first two positions, and the second system shows the last two positions. Fingerings are indicated by numbers 1-5 above or below notes. The exercise is in G major (one sharp).

SIMILAR MOTION in octaves

A major

Two systems of musical notation for the Similar Motion in octaves A major exercise. Each system consists of a treble and bass staff. The first system shows the first two positions, and the second system shows the last two positions. Fingerings are indicated by numbers 1-5 above or below notes. The exercise is in A major (two sharps). A handwritten note '4th finger on G#' is written next to the first system.

Also in octaves

in tenths

G# B

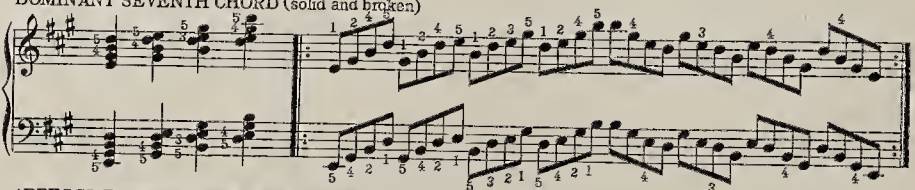
three note form



ARPEGGI COMMON CHORD (three positions)



DOMINANT SEVENTH CHORD (solid and broken)



ARPEGGI Dominant seventh (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)

SIMILAR MOTION in octaves

E major

COMMON CHORD of E (solid and broken)



three note form



ARPEGGI COMMON CHORD (three positions)



DOMINANT SEVENTH CHORD (solid and broken)



ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)

ARPEGGI (four positions)

SIMILAR MOTION in octaves

B major

CONTRARY MOTION from the unison

in double sixths

3rd finger on G#

3 4 4 4 3 4 5 3 5 5 5 3 5 5 5 2

5 4 4 4 3 2 2 2 2 2 2 2 2 2 2 2

1 2 5 1 2 5 2 5 1 3 2 5 2 5 4 4 1 3 1 4 2 5 1 4 1 3 4 5 1 4

COMMON CHORD of B (solid and broken four note form)

5 5

1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5

5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1

three note form

5 5

1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5

5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1

ARPEGGI COMMON CHORD (three positions)

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

DOMINANT SEVENTH CHORD (solid and broken)

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

ARPEGGI Dominant 7th (four positions)

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1

5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)



F# major (ENHARMONICALLY Gb major)

SIMILAR MOTIONS in octaves



in sixths

A#

F#

CONTRARY MOTION from the unison

A#

F#

in double thirds

5th finger on F#

A#

in double sixths

3rd finger on G#

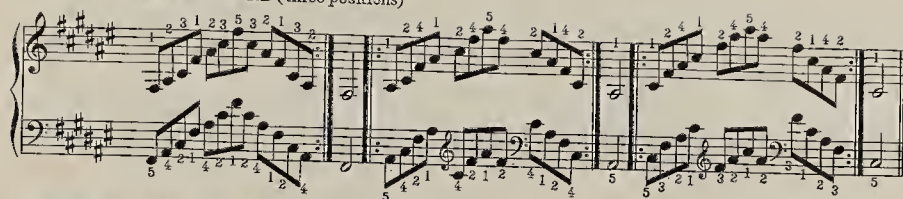
G#

COMMON CHORD of F# (four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

21



DOMINANT SEVENTH CHORD (solid and broken)



ARPEGGI Dominant 7th (four positions)

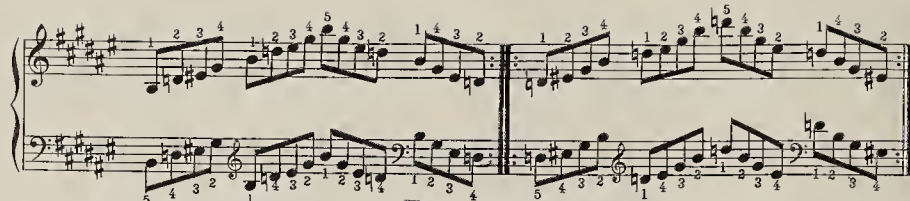


DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)





SIMILAR MOTION in octaves **D_b major**

4th finger
on B_b



in tenths



in sixths



CONTRARY MOTION from the unison



in double thirds

5th finger
on G_b



in double sixths

3rd finger on A \flat

A \flat

COMMON CHORD of D \flat (solid and broken 4 note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)

DIMINISHED 7th CHORD solid and broken 5

Handwritten musical score for 'The Merry Men and the Doctor'. The score is written on two staves, Treble and Bass. The key signature is B-flat major (two flats). The time signature is 2/4. The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes various musical notations such as notes, rests, and fingerings. The piece is marked with a repeat sign and a double bar line. The title 'The Merry Men and the Doctor' is written above the staff.

ARPEGGI(four positions)

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass staff.

A \flat major

4th finger on B \flat

D \flat

in tenths

[illegible]

2 3 1 1 4 1 1 3 2 4 3 2

5 1 3 4 2 1 1 1

CONTRARY MOTION from the unison

CONTRARY MOTION from the unison

A musical score for a piano exercise in B-flat major, 3/4 time. The title is 'CONTRARY MOTION from the unison'. The score is written for two staves: the right hand (treble clef) and the left hand (bass clef). The key signature has two flats (B-flat and E-flat). The right hand starts on a whole note B-flat in the first measure, then moves in eighth-note patterns with various fingerings (3, 4, 1, 1, 4, 1, 1, 3, 3, 3, 4, 3, 4) across the next 13 measures. The left hand starts on a whole note B-flat in the first measure, then moves in eighth-note patterns with various fingerings (2, 1, 4, 1, 4, 1, 3, 4, 3, 3, 4, 3, 1) across the next 13 measures. The piece concludes with a final whole note B-flat in both hands.

in double thirds

5th finger on D:

in double thirds

in double sixths $5 \frac{4}{1}$ 4 $3 \frac{4}{1}$

3rd finger on Ab

in double sixths

Eb

Detailed description: This musical score is for a piece titled 'in double sixths'. It features two staves, a treble staff and a bass staff, both in the key of E-flat major (two flats). The treble staff begins with a treble clef and a key signature of two flats. The bass staff begins with a bass clef and a key signature of two flats. The music is written in a 4/4 time signature. The treble staff has a '3rd finger on Ab' instruction. The piece consists of several measures of music, with fingerings indicated by numbers 1 through 5 above the notes. The music ends with a double bar line and a repeat sign.

COMMON CHORD of A^b (solid and broken four note form)

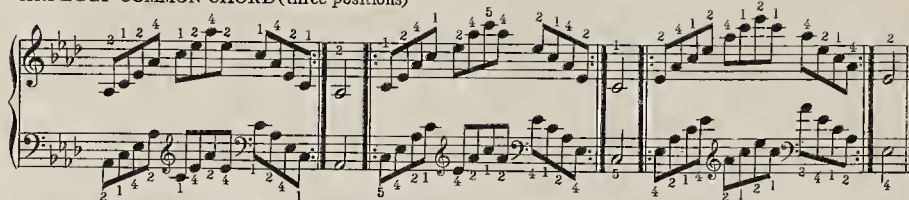
COMMON CHORD of Ab (solid and broken four note form)

The image shows a musical score for the common chord of Ab. It consists of two staves, treble and bass, both in the key of Ab major (three flats). The first measure shows the solid four-note form of the chord: Ab4, Cb4, Eb4, and Gb4 in the treble clef, and Ab2, Cb2, Eb2, and Gb2 in the bass clef. The second measure shows the broken four-note form, with the notes moving in a descending sequence: Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb3, Ab3, Gb3, Fb3, Eb3, Db3, Cb3, Bb2, Ab2, Gb2, Fb2, Eb2, Db2, Cb2, Bb1, Ab1, Gb1, Fb1, Eb1, Db1, Cb1, Bb0, Ab0, Gb0, Fb0, Eb0, Db0, Cb0, Bb-1, Ab-1, Gb-1, Fb-1, Eb-1, Db-1, Cb-1, Bb-2, Ab-2, Gb-2, Fb-2, Eb-2, Db-2, Cb-2, Bb-3, Ab-3, Gb-3, Fb-3, Eb-3, Db-3, Cb-3, Bb-4, Ab-4, Gb-4, Fb-4, Eb-4, Db-4, Cb-4, Bb-5, Ab-5, Gb-5, Fb-5, Eb-5, Db-5, Cb-5, Bb-6, Ab-6, Gb-6, Fb-6, Eb-6, Db-6, Cb-6, Bb-7, Ab-7, Gb-7, Fb-7, Eb-7, Db-7, Cb-7, Bb-8, Ab-8, Gb-8, Fb-8, Eb-8, Db-8, Cb-8, Bb-9, Ab-9, Gb-9, Fb-9, Eb-9, Db-9, Cb-9, Bb-10, Ab-10, Gb-10, Fb-10, Eb-10, Db-10, Cb-10, Bb-11, Ab-11, Gb-11, Fb-11, Eb-11, Db-11, Cb-11, Bb-12, Ab-12, Gb-12, Fb-12, Eb-12, Db-12, Cb-12, Bb-13, Ab-13, Gb-13, Fb-13, Eb-13, Db-13, Cb-13, Bb-14, Ab-14, Gb-14, Fb-14, Eb-14, Db-14, Cb-14, Bb-15, Ab-15, Gb-15, Fb-15, Eb-15, Db-15, Cb-15, Bb-16, Ab-16, Gb-16, Fb-16, Eb-16, Db-16, Cb-16, Bb-17, Ab-17, Gb-17, Fb-17, Eb-17, Db-17, Cb-17, Bb-18, Ab-18, Gb-18, Fb-18, Eb-18, Db-18, Cb-18, Bb-19, Ab-19, Gb-19, Fb-19, Eb-19, Db-19, Cb-19, Bb-20, Ab-20, Gb-20, Fb-20, Eb-20, Db-20, Cb-20, Bb-21, Ab-21, Gb-21, Fb-21, Eb-21, Db-21, Cb-21, Bb-22, Ab-22, Gb-22, Fb-22, Eb-22, Db-22, Cb-22, Bb-23, Ab-23, Gb-23, Fb-23, Eb-23, Db-23, Cb-23, Bb-24, Ab-24, Gb-24, Fb-24, Eb-24, Db-24, Cb-24, Bb-25, Ab-25, Gb-25, Fb-25, Eb-25, Db-25, Cb-25, Bb-26, Ab-26, Gb-26, Fb-26, Eb-26, Db-26, Cb-26, Bb-27, Ab-27, Gb-27, Fb-27, Eb-27, Db-27, Cb-27, Bb-28, Ab-28, Gb-28, Fb-28, Eb-28, Db-28, Cb-28, Bb-29, Ab-29, Gb-29, Fb-29, Eb-29, Db-29, Cb-29, Bb-30, Ab-30, Gb-30, Fb-30, Eb-30, Db-30, Cb-30, Bb-31, Ab-31, Gb-31, Fb-31, Eb-31, Db-31, Cb-31, Bb-32, Ab-32, Gb-32, Fb-32, Eb-32, Db-32, Cb-32, Bb-33, Ab-33, Gb-33, Fb-33, Eb-33, Db-33, Cb-33, Bb-34, Ab-34, Gb-34, Fb-34, Eb-34, Db-34, Cb-34, Bb-35, Ab-35, Gb-35, Fb-35, Eb-35, Db-35, Cb-35, Bb-36, Ab-36, Gb-36, Fb-36, Eb-36, Db-36, Cb-36, Bb-37, Ab-37, Gb-37, Fb-37, Eb-37, Db-37, Cb-37, Bb-38, Ab-38, Gb-38, Fb-38, Eb-38, Db-38, Cb-38, Bb-39, Ab-39, Gb-39, Fb-39, Eb-39, Db-39, Cb-39, Bb-40, Ab-40, Gb-40, Fb-40, Eb-40, Db-40, Cb-40, Bb-41, Ab-41, Gb-41, Fb-41, Eb-41, Db-41, Cb-41, Bb-42, Ab-42, Gb-42, Fb-42, Eb-42, Db-42, Cb-42, Bb-43, Ab-43, Gb-43, Fb-43, Eb-43, Db-43, Cb-43, Bb-44, Ab-44, Gb-44, Fb-44, Eb-44, Db-44, Cb-44, Bb-45, Ab-45, Gb-45, Fb-45, Eb-45, Db-45, Cb-45, Bb-46, Ab-46, Gb-46, Fb-46, Eb-46, Db-46, Cb-46, Bb-47, Ab-47, Gb-47, Fb-47, Eb-47, Db-47, Cb-47, Bb-48, Ab-48, Gb-48, Fb-48, Eb-48, Db-48, Cb-48, Bb-49, Ab-49, Gb-49, Fb-49, Eb-49, Db-49, Cb-49, Bb-50, Ab-50, Gb-50, Fb-50, Eb-50, Db-50, Cb-50, Bb-51, Ab-51, Gb-51, Fb-51, Eb-51, Db-51, Cb-51, Bb-52, Ab-52, Gb-52, Fb-52, Eb-52, Db-52, Cb-52, Bb-53, Ab-53, Gb-53, Fb-53, Eb-53, Db-53, Cb-53, Bb-54, Ab-54, Gb-54, Fb-54, Eb-54, Db-54, Cb-54, Bb-55, Ab-55, Gb-55, Fb-55, Eb-55, Db-55, Cb-55, Bb-56, Ab-56, Gb-56, Fb-56, Eb-56, Db-56, Cb-56, Bb-57, Ab-57, Gb-57, Fb-57, Eb-57, Db-57, Cb-57, Bb-58, Ab-58, Gb-58, Fb-58, Eb-58, Db-58, Cb-58, Bb-59, Ab-59, Gb-59, Fb-59, Eb-59, Db-59, Cb-59, Bb-60, Ab-60, Gb-60, Fb-60, Eb-60, Db-60, Cb-60, Bb-61, Ab-61, Gb-61, Fb-61, Eb-61, Db-61, Cb-61, Bb-62, Ab-62, Gb-62, Fb-62, Eb-62, Db-62, Cb-62, Bb-63, Ab-63, Gb-63, Fb-63, Eb-63, Db-63, Cb-63, Bb-64, Ab-64, Gb-64, Fb-64, Eb-64, Db-64, Cb-64, Bb-65, Ab-65, Gb-65, Fb-65, Eb-65, Db-65, Cb-65, Bb-66, Ab-66, Gb-66, Fb-66, Eb-66, Db-66, Cb-66, Bb-67, Ab-67, Gb-67, Fb-67, Eb-67, Db-67, Cb-67, Bb-68, Ab-68, Gb-68, Fb-68, Eb-68, Db-68, Cb-68, Bb-69, Ab-69, Gb-69, Fb-69, Eb-69, Db-69, Cb-69, Bb-70, Ab-70, Gb-70, Fb-70, Eb-70, Db-70, Cb-70, Bb-71, Ab-71, Gb-71, Fb-71, Eb-71, Db-71, Cb-71, Bb-72, Ab-72, Gb-72, Fb-72, Eb-72, Db-72, Cb-72, Bb-73, Ab-73, Gb-73, Fb-73, Eb-73, Db-73, Cb-73, Bb-74, Ab-74, Gb-74, Fb-74, Eb-74, Db-74, Cb-74, Bb-75, Ab-75, Gb-75, Fb-75, Eb-75, Db-75, Cb-75, Bb-76, Ab-76, Gb-76, Fb-76, Eb-76, Db-76, Cb-76, Bb-77, Ab-77, Gb-77, Fb-77, Eb-77, Db-77, Cb-77, Bb-78, Ab-78, Gb-78, Fb-78, Eb-78, Db-78, Cb-78, Bb-79, Ab-79, Gb-79, Fb-79, Eb-79, Db-79, Cb-79, Bb-80, Ab-80, Gb-80, Fb-80, Eb-80, Db-80, Cb-80, Bb-81, Ab-81, Gb-81, Fb-81, Eb-81, Db-81, Cb-81, Bb-82, Ab-82, Gb-82, Fb-82, Eb-82, Db-82, Cb-82, Bb-83, Ab-83, Gb-83, Fb-83, Eb-83, Db-83, Cb-83, Bb-84, Ab-84, Gb-84, Fb-84, Eb-84, Db-84, Cb-84, Bb-85, Ab-85, Gb-85, Fb-85, Eb-85, Db-85, Cb-85, Bb-86, Ab-86, Gb-86, Fb-86, Eb-86, Db-86, Cb-86, Bb-87, Ab-87, Gb-87, Fb-87, Eb-87, Db-87, Cb-87, Bb-88, Ab-88, Gb-88, Fb-88, Eb-88, Db-88, Cb-88, Bb-89, Ab-89, Gb-89, Fb-89, Eb-89, Db-89, Cb-89, Bb-90, Ab-90, Gb-90, Fb-90, Eb-90, Db-90, Cb-90, Bb-91, Ab-91, Gb-91, Fb-91, Eb-91, Db-91, Cb-91, Bb-92, Ab-92, Gb-92, Fb-92, Eb-92, Db-92, Cb-92, Bb-93, Ab-93, Gb-93, Fb-93, Eb-93, Db-93, Cb-93, Bb-94, Ab-94, Gb-94, Fb-94, Eb-94, Db-94, Cb-94, Bb-95, Ab-95, Gb-95, Fb-95, Eb-95, Db-95, Cb-95, Bb-96, Ab-96, Gb-96, Fb-96, Eb-96, Db-96, Cb-96, Bb-97, Ab-97, Gb-97, Fb-97, Eb-97, Db-97, Cb-97, Bb-98, Ab-98, Gb-98, Fb-98, Eb-98, Db-98, Cb-98, Bb-99, Ab-99, Gb-99, Fb-99, Eb-99, Db-99, Cb-99, Bb-100, Ab-100, Gb-100, Fb-100,

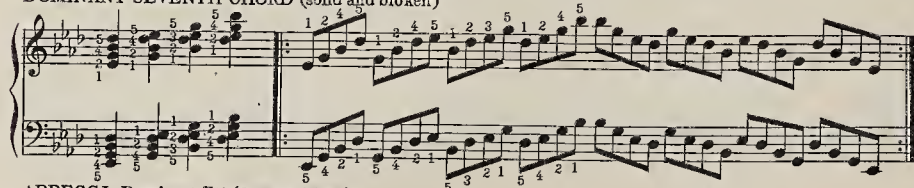
three note form

The musical score is for a piece titled "three note form". It is written in B-flat major (two flats) and 3/4 time. The score is divided into two systems. The first system shows a piano introduction with a treble and bass staff. The treble staff has a key signature of two flats and a 3/4 time signature. The bass staff has a key signature of two flats and a 3/4 time signature. The second system shows a melody in the treble staff and a bass line in the bass staff, both with fingerings indicated by numbers 1-5.

ARPEGGI COMMON CHORD (three positions)



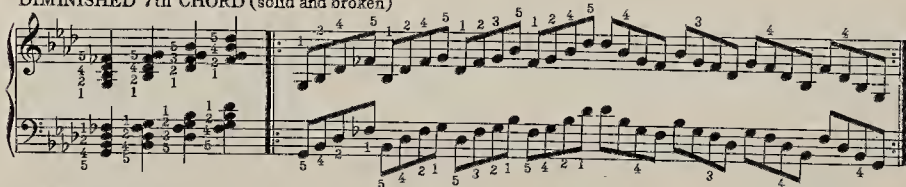
DOMINANT SEVENTH CHORD (solid and broken)



ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI 4 positions



E_b major
 SIMILAR MOTION in octaves

4th finger on B_b

B_b

in tenths

B_b

B_b

in sixths

B_b

B_b

5th finger on G

in double thirds

C

3rd finger on A_b

in double sixths

B_b

COMMON CHORD of E \flat (solid and broken four note form)

Two systems of musical notation. The first system shows the solid four-note form in the right hand and the broken four-note form in the left hand. The second system shows the broken four-note form in both hands. Fingerings are indicated by numbers 1-5.

three note form

Two systems of musical notation. The first system shows the three-note form in the right hand and the broken three-note form in the left hand. The second system shows the broken three-note form in both hands. Fingerings are indicated by numbers 1-5.

ARPEGGI COMMON CHORD (three positions)

Two systems of musical notation. The first system shows the arpeggiated common chord in the right hand and the broken arpeggiated form in the left hand. The second system shows the broken arpeggiated form in both hands. Fingerings are indicated by numbers 1-5.

DOMINANT SEVENTH CHORD (solid and broken)

Two systems of musical notation. The first system shows the solid dominant seventh chord in the right hand and the broken dominant seventh chord in the left hand. The second system shows the broken dominant seventh chord in both hands. Fingerings are indicated by numbers 1-5.

ARPEGGI Dominant 7th (four positions)

Two systems of musical notation. The first system shows the arpeggiated dominant seventh chord in the right hand and the broken arpeggiated form in the left hand. The second system shows the broken arpeggiated form in both hands. Fingerings are indicated by numbers 1-5.

DEMINISHED 7th CHORD (solid and broken)

ARPEGGI (four positions)

B \flat major

SIMILAR MOTION in octaves

in sixths

CONTRARY MOTION from the unison

in double thirds

5th finger on G

G

in double sixths

3rd finger on A

F

COMMON CHORD of B \flat (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT 7th CHORD (solid and broken)

ARPEGGI Dominant 7th(four positions)



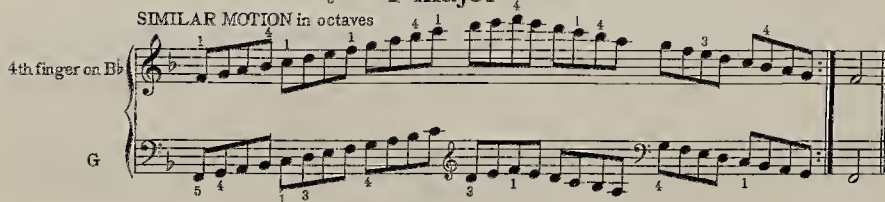
DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)



SIMILAR MOTION in octaves



in sixths

A musical score for two staves, B♭ and G. The B♭ staff is in treble clef and the G staff is in bass clef. The key signature has one flat (B♭). The music consists of eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are written above or below the notes. The piece ends with a double bar line and repeat dots.

CONTRARY MOTION from the unison

A musical score for two voices, Soprano (S) and Alto (A), in G major. The title is "CONTRARY MOTION from the unison". The key signature has one sharp (F#). The time signature is 4/4. The Soprano part starts on G4 and moves in a descending stepwise pattern, with some intervals marked with a '4' indicating a fourth. The Alto part starts on G3 and moves in an ascending stepwise pattern, also with some intervals marked with a '4'. The two parts converge to a unison G4 at the end of the piece. The score is written on two staves, with the Soprano staff on top and the Alto staff on the bottom. The notes are written in a clear, legible font.

in double thirds

5th finger on G

in double sixths

3rd finger on E

C

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into two systems by a double bar line. The first system has a key signature change from one flat to two flats (B-flat and E-flat). The second system continues the melody and accompaniment. The music is written in a clear, legible font with standard musical notation.

[illegible]

ARPEGGI COMMON CHORD three positions

ARPEGGI COMMON CHORD three positions

DOMINANT 7th CHORD (solid and broken)

DOMINANT 7th CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)

ARPEGGI Dominant 7th (four positions)

The musical notation shows four positions of the Dominant 7th arpeggi. The first system contains positions 1 and 2, and the second system contains positions 3 and 4. Each position is a two-measure phrase. Fingering numbers 1-4 are shown above the notes. The key signature has one flat (Bb).

DIMINISHED 7th CHORD (solid and broken)

Diminished 7th Chord (solid and broken)

ARPEGGI (four positions)

A minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on G#

in tenths

in sixths

CONTRARY MOTION from the unison

MELODIC in octaves

Musical score for 'G# and Gb'. The score is written for two staves: G# and Gb (treble clef) and B (bass clef). The key signature is one sharp (F#). The melody is written in a single line with a treble clef. The bass line is written in a single line with a bass clef. The score includes fingerings (1, 2, 3, 4, 5) and a repeat sign at the end.

in double thirds (*Harmonic*)

5th finger on B

E

in double sixths

3rd finger on F

A

This musical score is for the song 'The Rose Tree'. It is written for a piano and features two staves: a treble staff and a bass staff. The treble staff is labeled '3rd finger on F' and the bass staff is labeled 'A'. The music is in 2/4 time and consists of 16 measures. The melody is played in the treble staff, and the accompaniment is played in the bass staff. The key signature has one sharp (F#), and the tempo is marked 'Moderato'. The score includes fingerings for both hands and a repeat sign at the end.

COMMON CHORD of A MINOR (solid and broken four note form)

The musical score for 'The Merry Widow' waltz is presented in two systems. The first system shows the piano introduction, with the right hand playing a series of chords and the left hand playing a bass line. The second system shows the waltz section, with the right hand playing a melody and the left hand playing a bass line. The score includes fingerings and articulation marks.

three note form

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the next four measures. The music ends with a double bar line and repeat dots.

ARPEGGI COMMON CHORD (three positions)

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes fingerings and bowings indicated by numbers and slurs above and below the notes.

The dominant 7th and diminished 7th chords and arpeggi of A minor are the same as those of A major. See page 14

E minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on D#

in tenths

D#

in sixths

D#

CONTRARY MOTION from the unison

D#

MELODIC in octaves

D# and D

in double thirds (*Harmonic*)

5th finger on B

in double sixths (Harmonic)

3rd finger on E

COMMON CHORD of E MINOR solid and broken four note form

three note form

ARPEGGI COMMON CHORD three positions

The dominant 7th and diminished 7th chords and arpeggi of E minor are the same as those of E major.
See page 16

B minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on A#

in tenths

in sixths

in sixths

A#

F#

CONTRARY MOTION from the unison

CONTRARY MOTION from the unison

The musical score consists of two staves. The top staff is for the A# part and the bottom staff is for the F# part. Both staves are in 2/4 time and use a key signature of one sharp (F#). The A# staff begins with a treble clef and a sharp sign, while the F# staff begins with a bass clef and a sharp sign. The music is written in a single system. The A# staff contains a melodic line with eighth and sixteenth notes, including fingerings (1, 4, 1, 5, 4, 3, 4, 3) and a final quarter rest. The F# staff contains a corresponding melodic line with eighth and sixteenth notes, including fingerings (1, 4, 1, 4, 1, 4, 3, 4) and a final quarter rest. The two parts move in contrary motion, starting from a unison and diverging before converging back towards a unison.

MELODIC in octaves

A# and Ab



Handwritten musical notation for the exercise A# and Ab. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The piece concludes with a double bar line and a final whole note chord.

F#



Handwritten musical notation for the exercise F#. It features a bass clef and a key signature of one sharp (F#). The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The piece concludes with a double bar line and a final whole note chord.

in double thirds (*Harmonic*)

5th finger on A#

A#

This musical score is for a piece titled "In double thirds (harmonic)". It is written for piano and consists of two staves. The key signature has one sharp (F#), and the time signature is 4/4. The music is characterized by double thirds, with the right hand playing a melody and the left hand playing a harmonic accompaniment. The right hand starts with a treble clef and a key signature of one sharp. The left hand starts with a bass clef and a key signature of one sharp. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some annotations in the left margin, including "5th finger on A#" and "A#".

in double sixths (*Harmonic*)

3rd finger on B

G

The image shows a musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a style that includes fingerings and a '3rd finger on B' instruction. The score is divided into two systems, each containing a treble and bass staff. The first system ends with a double bar line, and the second system ends with a double bar line. The music is written in a style that includes fingerings and a '3rd finger on B' instruction.

COMMON CHORDS of B MINOR solid and broken (four note form)

Two staves of music. The first staff shows solid chords (triads) for B minor: B2 (B2, D3, F#3), B3 (B2, D3, F#3), B4 (B2, D3, F#3), and B5 (B2, D3, F#3). The second staff shows broken chords (arpeggios) for B minor: B2 (B2, D3, F#3), B3 (B2, D3, F#3), B4 (B2, D3, F#3), and B5 (B2, D3, F#3). Fingerings are indicated by numbers 1-5 above or below notes.

three note form

Two staves of music. The first staff shows solid chords (triads) for B minor: B2 (B2, D3, F#3), B3 (B2, D3, F#3), B4 (B2, D3, F#3), and B5 (B2, D3, F#3). The second staff shows broken chords (arpeggios) for B minor: B2 (B2, D3, F#3), B3 (B2, D3, F#3), B4 (B2, D3, F#3), and B5 (B2, D3, F#3). Fingerings are indicated by numbers 1-5 above or below notes.

ARPEGGI COMMON CHORD (three positions)

Two staves of music. The first staff shows arpeggi common chords for B minor in three positions: B2 (B2, D3, F#3), B3 (B2, D3, F#3), B4 (B2, D3, F#3), and B5 (B2, D3, F#3). The second staff shows arpeggi common chords for B minor in three positions: B2 (B2, D3, F#3), B3 (B2, D3, F#3), B4 (B2, D3, F#3), and B5 (B2, D3, F#3). Fingerings are indicated by numbers 1-5 above or below notes.

The dominant 7th and diminished 7th chords and arpeggi of B minor are the same as those of B major. See page 18

F sharp minor (HARMONIC)

SIMILAR MOTION in octaves

Two staves of music. The first staff shows similar motion in octaves for F sharp minor harmonic: F#2 (F#2, A#2, C#3), F#3 (F#2, A#2, C#3), F#4 (F#2, A#2, C#3), and F#5 (F#2, A#2, C#3). The second staff shows similar motion in octaves for F sharp minor harmonic: F#2 (F#2, A#2, C#3), F#3 (F#2, A#2, C#3), F#4 (F#2, A#2, C#3), and F#5 (F#2, A#2, C#3). Fingerings are indicated by numbers 1-5 above or below notes.

in tenths

Two staves of music. The first staff shows similar motion in tenths for F sharp minor harmonic: F#2 (F#2, A#2, C#3), F#3 (F#2, A#2, C#3), F#4 (F#2, A#2, C#3), and F#5 (F#2, A#2, C#3). The second staff shows similar motion in tenths for F sharp minor harmonic: F#2 (F#2, A#2, C#3), F#3 (F#2, A#2, C#3), F#4 (F#2, A#2, C#3), and F#5 (F#2, A#2, C#3). Fingerings are indicated by numbers 1-5 above or below notes.

in sixths

G# F#

CONTRARY MOTION from the unison

G# F#

MELODIC in octaves

D# and G# F#

in double thirds (Harmonic)

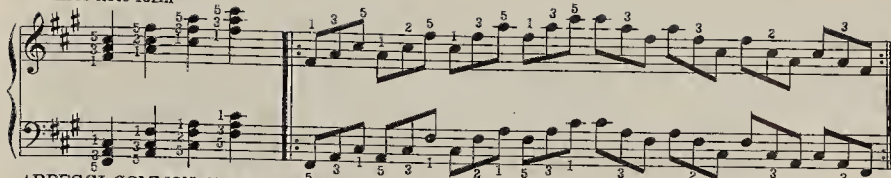
5th finger on E# A

in double sixths (Harmonic)

3rd finger on F# G#

COMMON CHORD of F# MINOR solid and broken (four note form)

three note form



ARPEGGI COMMON CHORD three positions



The dominant 7th and diminished 7th chords and arpeggi of F# minor are the same as those of F# major. See page 21

C sharp minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on D#



CONTRARY MOTION from the unison



MELODIC in octaves

4th finger on A#
and D#

in double thirds (Harmonic)

5th finger on B#

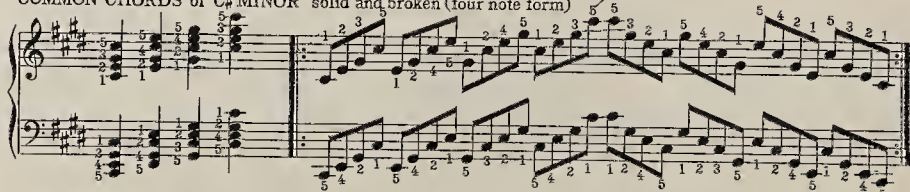


in double sixths (Harmonic)

3rd finger on C#



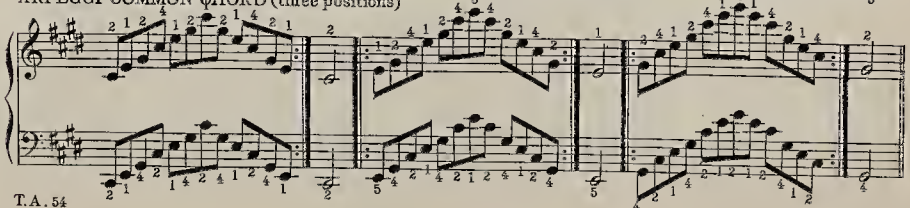
COMMON CHORDS of C# MINOR solid and broken (four note form)





three note form



ARPEGGI COMMON CHORD (three positions)



The DOMINANT SEVENTH CHORD  and DIMINISHED SEVENTH CHORD  and ARPEGGI of C# MINOR are the same as those of D♭ Major, enharmonically changed See page 23
Note: An enharmonic change is a change in notation without a change of pitch

G sharp minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on A#



in tenths



in sixths



CONTRARY MOTION from the unison



MELODIC in octaves



in double thirds (*Harmonic*) 3

5th finger on F*

E

in double sixths (*Harmonic*)

3rd finger on G#

D#

COMMON CHORD of G# MINOR solid and broken four note form

three note form

ARPEGGI COMMON CHORD (three position)

The DOMINANT 7th CHORD and DIMINISHED 7th CHORD and ARPEGGI of G# MINOR are the same as those of Ab Major enharmonically changed See page 26

SIMILAR MOTION in octaves

4th finger on A#

SIMILAR MOTION in octaves

Musical notation for 'SIMILAR MOTION in octaves'. It features two staves: the upper staff is in treble clef with a key signature of three sharps (F#, C#, G#), and the lower staff is in bass clef with a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes, with some notes marked with 'x' and asterisks. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece concludes with a double bar line and a final note in the bass staff.

in tenths

in tenths

A musical score for two staves, treble and bass clef, in A major (three sharps). The key signature is A major. The time signature is not explicitly shown but appears to be 4/4. The melody is written in the treble clef and the bass line in the bass clef. The melody consists of eighth notes and quarter notes, with some notes marked with 'x' indicating a specific articulation. The bass line consists of eighth notes and quarter notes, with some notes marked with 'x'. The score ends with a double bar line.

in sixths

in sixths

A musical score for two staves, Treble and Bass, in G major (one sharp). The title 'in sixths' is written above the Treble staff. The music consists of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above or below notes. Some notes have an 'x' above them, indicating a specific technique. The piece ends with a double bar line and a final whole note in the Bass staff.

CONTRARY MOTION from the unison

CONTRARY MOTION from the unison

A#

F#

MELODIC in octaves

MELODIC in octaves

Musical notation for 'MELODIC in octaves'. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of three sharps (F#, C#, G#). The melody is written in octaves, with the upper staff (treble) and lower staff (bass) containing the same sequence of notes. The notes are: A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E

in double thirds

in double thirds

5th finger on F#

The musical score is written for piano on a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The piece is titled 'in double thirds'. The notation features a continuous sequence of double thirds, with some notes marked with 'x' to indicate specific fingerings or articulation. The right hand starts with a treble clef and the left hand with a bass clef. The piece concludes with a double bar line and repeat dots.

in double sixths

3rd finger on D#

A#

COMMON CHORD of D# MINOR solid and broken four note form

ARPEGGI COMMON CHORD (three positions)

The DOMINANT 7th CHORD and DIMINISHED 7th CHORD and ARPEGGI of D# MINOR are the same as those of Eb Major enharmonically changed. See page 28

B flat minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on Bb

Gb

in tenths

B \flat
 G \flat

in sixths

B \flat
 G \flat

CONTRARY MOTION from the unison

B \flat
 G \flat

MELODIC in octaves

B \flat
 G \flat & G \flat

in double thirds

5th finger on G \flat
 B \flat

in double sixths

3rd finger on D \flat
 D \flat

COMMON CHORD of B \flat MINOR solid and broken four note form

three note form

ARPEGGI COMMON CHORD three positions

The dominant 7th chord and diminished 7th chord and arpeggi of B \flat minor are the same as those of B \flat major See page 30

F minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on B \flat

in tenths

in sixths

CONTRARY MOTION from the unison

49

Bb

G

MELODIC in octaves

Bb

G

in double thirds

5th finger on G

F

in double sixths

3rd finger on Db

Ab

COMMON CHORD of F MINOR solid and broken (four note form)

three note form

50 ARPEGGI COMMON CHORD (three positions)



The dominant 7th chord and diminished 7th chord and arpeggi of F minor are the same as those of F major
See page 33

C minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on B



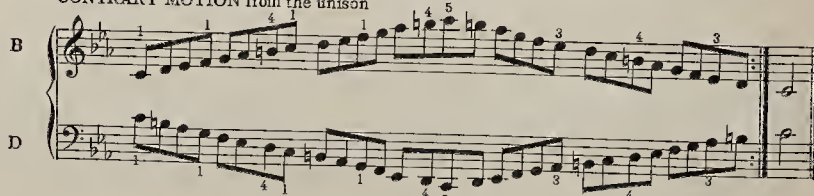
in tenths



in sixths



CONTRARY MOTION from the unison



MELODIC in octaves

B \sharp & B \flat



in double thirds

5th finger on C

C

in double sixths

3rd finger on Ab

Ab

COMMON CHORD of C MINOR solid and broken (four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

The dominant 7th chord and diminished 7th chord and arpeggi of C minor are the same as those of C major

See page 7

G minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on F#

A

in sixths

F# A

in sixths

F# Eb

CONTRARY MOTION from the unison

F# A

MELODIC in octaves

F# & F# A

in double thirds

5th finger on D G

in double sixths

3rd finger on Eb F#

COMMON CHORD of G MINOR solid and broken (four note form)

three note form

three note form

three note form

The musical score is for a piece titled "three note form" in B-flat major, 3/4 time. It consists of two systems. The first system shows the initial chords in both hands. The second system shows a more complex melodic line in the right hand with many fingerings, and a simpler bass line. The right hand melody includes many slurs and fingerings, while the left hand plays a steady eighth-note accompaniment.

ARPEGGI COMMON CHORD(three positions)

ARPEGGI COMMON CHORD (three positions)

The musical notation is for a piece titled "ARPEGGI COMMON CHORD (three positions)". It is written for two staves (treble and bass clef) in 4/4 time. The key signature has one sharp (F#), indicating the key of D major. The piece is divided into two systems, each containing two staves. The first system shows the first two positions of the arpeggiated chord, and the second system shows the third position. Fingerings are indicated by numbers 1-5 above or below notes.

The dominant 7th chord and diminished 7th chord and arpeggi of G minor are the same as those of G major
See page 9

D minor (*HARMONIC*)

SIMILAR MOTION in octaves

[illegible]

in tenths

[illegible]

in sixths

in sixths

The first system of the musical score for 'The Song of the Lark' is written for C# and Bb. The C# part is in treble clef and the Bb part is in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The C# part begins with a treble clef and a key signature of one sharp. The Bb part begins with a bass clef and a key signature of one sharp. The music is written in 4/4 time. The C# part has a melody with many eighth and sixteenth notes, and the Bb part has a similar melody. The system ends with a double bar line.

